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SPECIAL ANNOUNCEMENT.

With this issue the summer monthly series of the American Art News closes. The weekly issues will be resumed on October 14 next, when new Volume XV will begin.

THE AUGUST BURLINGTON.

The frontispiece to the August number of the Burlington Magazine is a reproduction of Ford Madox Brown's "An English Autumn Afternoon," recently presented to the Birmingham Gallery, by the Public Picture Gallery Fund. With it is a short article by Sir Witworth Wallis. Campbell Dodgson has a scholarly account of Breu's "Calumny of Apelles." W. R. Lethaby signs the first article of a series on the "English Primitives." Oswald Siren writes of the two Donatello sculptures recently sold by French & Co. of N. Y. to Mr. Joseph Widener of Phila. He holds the best of St. John to be by Desiderio di Settignano. Lionel Cust's continuation of his "Notes on Pictures in the Royal Collections" is devoted to a supposed self portrait of Raphael at Windsor and Roger Fry reviews sympathetically Ezra Pound's memoir of the late advanced sculptor Gaudier Brzeska.

With the Monthly Chronicle are reproduced two of the collection of Sargent portraits, recently presented by Mr. Asher Wertheimer to the National Gallery. They are those of the donor and his wife. The text is by Charles Aitkin. Copies of this and other issues of the Burlington may be obtained from the American Agent, James B. Townsend, 15 E. 40 St., N. Y.

IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada) beginning with the first weekly issue for the season on Oct. 14 next, which issue also will mark the beginning of new volume No. XV. Subscriptions at the old yearly rate of \$2 will be received up to Oct. 14.

OUR FIFTEENTH BIRTHDAY.

With this issue, the last of our summer monthly series, Volume XIV of the AMERICAN ART NEWS closes, marking the close also of twelve years of successful publication and steady growth of the journal, under its present management, and of fourteen years of publication, if its two years previous publication as "Hyde's Weekly Art News" are counted. The first of the weekly issues of the coming season, which will mark the beginning of new volume No. XV, will be published Oct. 14 next.

Fourteen years of successful publication of an art newspaper in these United States, where art interest, while steadily growing, is still comparatively limited—and during a panic year (1907-'08) and the four or more years of business depression which followed that fateful year, and now over two years of a war in Europe, which nearly stopped all art business from or with France, England, Austria, Italy and Germany, in which art loving countries and centres the AMERICAN ART NEWS has come to be known and widely read as the authority on and recorder of art happenings in America, we modestly consider no mean achievement.

During these panic and war years we have seen several art periodicals in America, and many in Europe, cease publication, and we have witnessed the passing of numerous, some well established, American and Foreign art houses. That the AMERICAN ART NEWS has been enabled during these hard and strenuous times, not only to continue publication, but to steadily grow in circulation and influence, is due to the continued and consistent patronage and support of our thousands of readers and subscribers and our many advertisers, who, we believe, have thus continued their support, from the conviction that while some may not have agreed with our opinions at times, all have recognized our honesty of purpose in both upholding and aiding in building up art interest in America, our support of honest dealing and art endeavor, and our frank, and, we hope, courageous denunciation of fraudulent art and dealing, and of cant and hypocrisy in Studio and Gallery. We begin another year therefore, which promises to be a most prosperous one to art interests in America, with hope and confidence.

ANONYMOUS SKUNKS.

"Every editor who has positive opinions and the courage to express himself unequivocally, is sure to be the recipient of scurrilous communications, always anonymous, inspired either by ignorant stupidity or by malignant envy.

"Poor anonymous skunks! If it affords you pleasure, why go ahead. Our waste baskets are numerous and capacious."—Dr. W. J. Robinson in The Critic and Guide.

HARRISON MORRIS IN NEW ROLE.

In a somewhat caustic criticism of what he or she evidently considers a somewhat dictatorial attitude on the part of certain prominent organizers and directors of the new Newport Art Association at Newport, R. I., towards exhibitors in the galleries, the Saunterer in Town Topics of Sept. 7 says: "It will require all the diplomatic powers of the new Director Harrison Morris, to smooth things over and bring them to a pleasant basis again.

It is to be feared, oh Saunterer, that any reliance on the diplomatic qualities of Mr. Morris will be ill founded. If there is any quality that eminent gentleman lacks it is diplomacy. Ask the officers of the Italian Government, who managed the International Art Exposition at Rome of 1911, where Mr. Morris was in charge of the American Pavilion, what they think of him as a Diplomat, and if he can bring himself to talk on the subject of Mr. Morris, which is doubtful, interrogate President John L. Lewis of the Penna. Academy.

LEST WE FORGET!

Parker Mann, writing to the N. Y. Sun from Arkville, N. Y., states that some statements on the famous Evans-Clausen case in an article published by that journal anent Blakelock's recent transfer from the Middletown Asylum, were not entirely accurate, and gives the facts in the case, having been a witness at the trial, as follows:

"Evans accused Clausen of selling him two pictures falsely attributed to Homer Martin. When shown at Clausen's galleries, before Evans bought them, they were considered by all who saw them to be not only genuine but very fine examples of Martin's work. There was a delay of some years between the time of the accusation and arrest of Clausen and his trial. This resulted in such injury to Clausen's reputation that he was driven into bankruptcy. That is, he was severely punished for an alleged crime before being tried for it.

"The trial resulted in a failure to convict, the jury disagreeing eleven to one in favor of acquittal. Evans announced his intention of having a new trial, but as stated, the matter was settled out of court."

CORRESPONDENCE.

About the Museum Sargent.

Editor, AMERICAN ART NEWS.

Dear Sir:

The fluctuations and changes of conditions, opinions and estimates, in the art world, have been as startling of late years as those in world politics. What a satire is the story of Blakelock's rise to fame! What daubs of modern painting have eclipsed the works of Alma Tadema and Gerome! The latest astonishment to me, as a veteran of the profession, is the purchase of Sargent's Madame X by the Metropolitan Museum and the praise now lavished upon it.

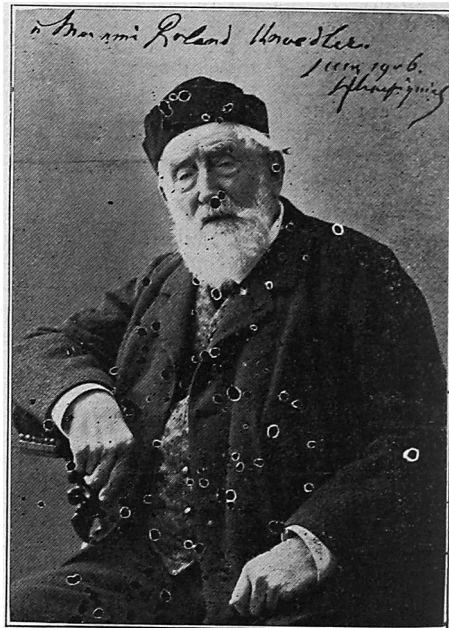
It was years ago the master's second exhibit at the Paris salon. His first was a portrait of his instructor, Carolus Duran, and was hailed as the work of one born to fame. But the next year brought the usual reaction, as evident, in the profile portrait named. As a chance for society recognition and patronage, it was no doubt a precious opportunity to an ambitious young portraitist, one destined to paint many a "daughter of an hundred ears," but the much-enamelled and made-up aristocrat was, artistically no fit subject for Sargent's daringly conscientious brush, and the impression the picture made, when exhibited, was so disappointing to his friends and the public that he shed tears.

I personally stood before the picture one day, when not only sundry passers-by made regretful or jocular remarks, but when Carolus Duran himself came up with a friend and giving an unhappy shrug, spoke of it as a failure. "Oni, il a failli, cette année." Yet the picture after long years has, with the fame of the painter, drifted out of its very questionable status into the sunlight of respectability and honor, and the final glory of purchase by the Metropolitan Museum. A. G. Heaton. Carnegie Hall, Sept. 5, 1916.

OBITUARY.

Henri Harpignies.

Henri Joseph Harpignies, who has been aptly called the "Michael Angelo of landscape" so grandiose are his interpretations of its beauty, died at St. Prive, France, Aug. 28, in his 98th year. He was the last link in the chain of "The Men of 1830" which included Rousseau, Corot, Diaz, Millet, Dure and Daubigny. With Corot he went to Italy in 1860. Harpignies was born in 1819 at Valenciennes and overturned with his bent for art, the plans his parents had made to fit him for an engineering career. They finally, after he had duly graduated as a civil engineer, allowed him to go to Paris, where he became a pupil of Achard, from whom he imbibed his strength of drawing and composition and his remarkable ability in the effective disposition of masses. The painter spent two years in Italy painting on his return to France, some children in landscape settings. His first Salon exhibit was in 1853 and he made his first notable success there in 1861. In 1877 came his decoration with the Legion of Honor, of which he later became a commander, and in 1886 a medal, for "Le Soir dans la Cam-



HENRI JOSEPH HARPIGNIES

pagne de Rome," bought for the Luxembourg. In 1897 his exhibit, "La Solitude" brought him the Salon Medal of Honor. There were also several honors won by him at foreign displays.

Harpignies was a secretary of the Society of French Artists, which manages the "Old Salon" and one of the original members of that exclusive body the Societe des Aquarellistes Francais. A large landscape panel from his brush is one of the decorations of the Paris Opera House. His pictures figure in all the principal Foreign and American public and private galleries. His "Moonrise" has been owned by the Metropolitan Museum since 1886 when it was presented by the Paris dealers, Arnold & Tripp to whose order it was painted the previous year. The artist took great pride in the sumptuous table he kept and up to his death was able to smoke his dozen pipefuls a day. He had an apartment near the Luxembourg in Paris, a fine winter home near Nice and painted otherwise chiefly in the Department of the Loire.

Harpignies' art remained virile to the last and a sensation was caused when, adopting a new medium, he exhibited at the age of 90 in 1910 a number of charcoal drawings in a Paris gallery.

Frederick Pollard.

The veteran print connoisseur, Frederick Pollard of Pantion St., died in London, the latter part of August, in his 91st year. He was the oldest of London's print sellers, and nearly 70 years in the business. He was born in London and had an ancestor who was speaker of the House of Commons. He had a wonderful knowledge of early XIX century London.

James Connell, Sr.

James Connell, Sr., founder of the London art firm of that name, died in Glasgow, Aug. 14, at the age of 84. He retired from the Bond St. house, now conducted by his sons, some years ago and did not leave Scotland when the firm established its headquarters in London.

Benjamin Day.

Benjamin Day, the inventor of a process of shading illustrative drawings, known by his name, died Aug. 30 at Summit, N. J., aged 78. He studied art in Paris, was for many years with Leslie's and Harper's Weeklies.